

LEON RUSSELL

GREATEST HITS
VOL. 1



FEATURING
A SONG FOR YOU
THIS MASQUERADE
LADY BLUE
TIGHT ROPE
SUPER STAR
& MORE!

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LEON RUSSELL

Real Name:
Hank Wilson
Born:
April 1, 1941
Hometown:
Lawton, Oklahoma

Leon Russell is perhaps best known as one of the first supersessionmen, having worked for everyone from Jerry Lee Lewis and Phil Spector to Joe Cocker, Bob Dylan and the Rolling Stones. He has also maintained a solo career as a countryish blues-gospel performer.

Leon Russell grew up in Tulsa where his family moved when he was a child. He began studying classical music at three, but soon became highly influenced by the country and blues music of the South. He assembled his own band at the age of fourteen, lying about his

age to land an engagement at a leading Tulsa night spot. This enabled him to play alongside such local "greats" as Ronnie Hawkins & The Hawks (later to evolve into The Band) and led to a national tour with Jerry Lee Lewis.

In 1958, Russell moved to Los Angeles, where he learned guitar from Presley sideman James Burton and did studio work with Dorsey Burnette, Glen Campbell and others. Russell played on nearly all of Phil Spector's hit sessions. He also played on Bob Lind's "Elusive Butterfly", Herb Alpert's "A Taste of Honey" and the Byrds' "Mr. Tambourine Man." In 1965-66 he arranged some hit records by Gary Lewis and the Playboys, including gold "This Diamond Ring." He became a close friend of Delaney and Bonnie Bramlett and in 1967 built his own studio. He appeared on the TV rock show "Shindig!" occasionally in the Shindogs band. He also played on Gene Clark's 1967 album and arranged Harper's Bizarre's 1967 *Feelin' Groovy* LP.

1968, Russell teamed up with Guitarist Marc Benno to make the critically acclaimed *Asylum Choir* LP. He then went on the road with Delaney and Bonnie's Friends tour, during which time Joe Cocker recorded Russell's "Delta Lady." He also played piano on Bob Dylan's "Watching The River Flow."

In 1969, Russell and A&M producer Denny Cordell founded Shelter Records. Russell made his debut album in 1970 for Shelter and helped organize the "Mad Dogs and Englishmen" tour that would propel him to stardom. Developing a strong image with his stovepipe hat and long, flowing hair, he became immensely popular as a concert attraction and was prominently featured at the famed Bangladesh benefit concert. He also became noted for his many albums and for the "superstars" (such as Ringo Starr, George Harrison, Charlie Watts, Bill Wyman, Steve Winwood, Delaney & Bonnie and Joe Cocker) who would accompany him as session musicians. His albums have included *And The Shelter People*, *Carney*, *Live*, *Asylum Choir II* (recorded earlier for Mercury but never before released), *Hanks Wilson's Back*, *Stop All That Jazz* and *Will o' the Wisp*.

Leon Russell and the Shelter People went gold, while *Carny* also went gold on the strength of its Top Twenty single "Tight Rope." *Leon Live* also went gold and in 1976 Russell's "This Masquerade" (as performed by George Benson) won a Grammy. More recently, Russell has returned to his Southwestern roots, recording and performing with Willie Nelson and other leading country and rock superstars!

This greatest hits collection contains some very special Leon Russell songs for you.

A SONG FOR YOU

3

Words and Music by
LEON RUSSELL

Slowly



I've been so man - y pla - ces —
I love you in a place, — — —
in my life and time,
where there's no space or time,

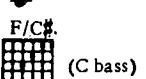
I've sung a lot of songs, —
I love you for my life, — — —
I've made some bad rhyme.—
you are a friend of mine.—

I've

act - ed out my life in stag - es, — with ten thou - sand peo - ple watch - ing.—
And when my life is o - ver, — re - mem - ber when we were to - gether.



But we're a - lone now and I'm sing - ing this Song For You.
We were a - lone and I was sing - ing this Song For You.



I know your im-age of me — is what I — hope to be; I treat- ed you un-kind-ly,

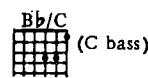


But dar - ling, — can't you see, — there's no one more im-portant to — me,



ba-by, can't you please see through me?

'Cause we're a - lone now, and I'm sing - ing



this Song For You.

You taught — me pre-cious se - crets — of the

5

truth, with-hold-ing noth - ing. — You came out in front, and I was
hid - ing. — But now I'm so much bet - ter, — and if my words don't come to- geth - er, —

D.C. al Coda

lis - ten to the mel-o - dy, — 'cause my love's — in there hid - ing. —

Coda

We were a - lone and I was sing-ing this Song For You. —

We were a - lone and I was sing-ing this song, — sing-ing this Song — For You. —

rit.

LADY BLUE

Moderately Slow

Words and Music by
LEON RUSSELL

Fmaj7



Well, — you're show-ing me a dif - f'rent side. —

Ev -

Dm7



Am7



Dm



Am7



en asked — if the flame has died. — You're get - ting

Bbmaj7



Gm7



Asus



A7



used to — me ba - by.

But you just a - wait and see,

Gm7 A7sus A7

I want to get it — straight right now, — oh —

ba - by, 'cause — I love — you more and more and more, — La —

Fmaj7 Gmaj7 Bridge

dy Blue. — Sad La - dy, Blue La - dy, sing —

A9 F9-5

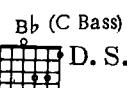
— me a love — song. — I just — want you to know —



that — I — love you more — and more — and more — and more —



(ad lib sax solo)



D. S. al Coda ♪

So if you

Coda ♪ Gm7



You just a - wait and see, — La - dy, I got a

B_b B_bmaj7 Gm7 A7sus

whole lot of love — to give — you. I got a whole life to spend if you'll —

A₇ B_bmaj7 Gm7 B_b (C Bass)

— just let me — sing — sweet love - songs. — La —

Fmaj7 Gm7 (C Bass) Fmaj7

dy blue, — oh, — sing a love — song, —

Gm7 (C Bass) Fmaj7 Gm7 (C Bass) Fmaj7

La - dy blue —

BACK TO THE ISLAND

Moderate, Calypso style

Words and Music by
LEON RUSSELL

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of E♭ major (two flats), and a 4/4 time signature. It features three chords indicated by guitar chord diagrams: E♭ (at the start), B♭ (around measure 10), and B♭7 (around measure 15). The bottom staff begins with a bass clef, a key signature of E♭ major, and a 4/4 time signature. It features a single chord indicated by a bass chord diagram: G (around measure 10).

The lyrics are as follows:

1. Now the day _____ is gone,
and I ___ sit a - lone and think of you, ___ girl. What can I

12

Gm7 A♭ (B♭ Bass) A♭ E♭

do with - out you in my — life? —

Cm B+ E♭ (B♭ Bass)

I guess — that our guess-ing game just had to end — that —

(A Bass) F9 A♭ (G Bass) E♭ Fm7 B♭7

way. The hard - est one to lose — of all the games — we —

E♭ (B♭ Bass) A♭ B♭ E♭

— played. — But the and watch the sun — go

A_b

down, hear the sea roll in,

E_b

but I'll be think-ing of you, and how it might have been..

B_b

Hear the night bird cry

E_b

Hear the night bird cry

A_b

Hear the night bird cry

E_b

— and watch the sun set down. — Well, I hope

B_b7E_b

to Coda ⊕

you un - der - stand — I just had to go __ back __ to the is - land

Cm

(B_b Bass)E_b

for all — the sun - ny skies. —

A_bE_b

Cm

It's rain - in' in — my — heart.

I know — down — in my soul —

A_b (B_b Bass)E_b

I'm real - ly gon-na miss you, —

but it

had to end this way,
with all the games
we play. Well, I hope you un - der - stand; I just had to go back to the is -
land, and watch the sun go down.

D.S. al Coda

Coda *D.S. al Coda Repeat to fade*

2nd Verse: But the time has passed for living in a dream world
And lying to myself, can't raise that scene
Of wond'ring if you love me, or just making a fool of me.
Well, I hope you understand, I just had to go back to the island

CAJUN LOVE SONG

Moderate, country style

Words and Music by
LEON RUSSELL

The musical score consists of two staves. The top staff is for treble clef and the bottom staff is for bass clef. Both staves are in 3/4 time with a key signature of four sharps. The music begins with a piano introduction followed by a verse section. The lyrics "Oh," appear at the end of the first line. The second line begins with "ma - ma catch a lit - tle fish - ie," followed by a piano chord (A major). The third line begins with "back in the bay - ou," followed by a piano chord (B major). The music concludes with a piano ending.

Chords:

- E (Treble staff, measure 1)
- B7 (Treble staff, measure 2)
- E (Treble staff, measure 3)
- E (Treble staff, measure 4)
- A (Treble staff, measure 5)
- B (Treble staff, measure 6)
- E (Treble staff, measure 7)

Lyrics:

Oh,
ma - ma catch a lit - tle fish - ie, pa - pa catch two, — we're
back in the bay - ou, it's a - fish - in' time. —

A

Work - in' to - geth-er on a bot - tle of — wine, we'll_ row— down to

3

B7.

Chorus

E

Thi - bi - do to - night. — Go round,— go round, lit - tle

B7.

Al - ice Blue_ Gown, — we'll soon be to - geth - er on a - bout sun -

E

down. — Mo ja — Jam - ba - la - ya and sing all — night

A musical score for a Cajun love song featuring two staves of vocal music and guitar chords. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is F# major (one sharp). The music consists of eight lines of lyrics with corresponding musical notation. Chords are indicated above the staff at the start of each line: A major, B7, B7, Chorus (E major), B7, E major, B7, and E major. The lyrics describe a gathering, a boat ride, a dance, a night out, and a future together. The 'Chorus' section is repeated.



long, — me and my — ba - by — and a Ca - jun love —



Verse



song. — Now I — can't re-mem - ber — when Al - - ice first



came from Lake — Charles to see — me at Pon-che-train. — But my —



— heart beats slow-er when she's not a - round, — the best things in life's —

3



Chorus

— not the same. — Go round, — go round, lit - tle



Al-ice Blue- Gown, — we'll soon be to - geth - er on a - bout sun -



down. — Mo ja — Jam - ba - la - ya and sing all night



long, — me and my — ba - by and a Ca - jun love song. —

Verse  

Some - times — I get lone - ly and I'm hurt - in' in -

side, but my Al - ice can't — un - - der - stand. Like a

danc - er I — saw in New_ Or - leans_ one time, she makes — me feel —

  Chorus 

just like_ a man. Go round,_ go round, lit - tle

Al - ice Blue — Gown, — we'll soon be to - geth - er on a - bout sun -



down. — Mo ja, — Jam - ba - la - ya and sing all — night

long, — me and my ba - by and a Ca - jun love —

to Coda ♦



D. S. al Coda
(Instrumental until Chorus)

song. —

Ca - jun love — song. —

BLUEBIRD

Moderately Fast

Words and Music by
LEON RUSSELL

The sheet music consists of four staves of piano music. The top staff is in treble clef and 4/4 time, with a dynamic marking of *mf*. The second staff is in bass clef and 4/4 time. The third staff is in treble clef and 8/8 time, labeled '1.' above the first measure. The fourth staff is in bass clef and 8/8 time, labeled '2.' above the first measure. Pedal points are indicated by horizontal lines under the bass clef staff.

2.

F

(E Bass) C Dm7

1. Yeah, I'm lost in the night. The

Bm7-5 E7+ Am7

i - cy wind is howl - ing out your name. —

Cm7 F7

And des - o - la - tion ling - ers like — a fog. —

B_b (To Codetta)

To Coda Gm7 B_b

1. — The fire is grow-ing dim - mer in the wind. —

(C Bass) B_b

(C Bass) Gm C7

2. Gm7

2. I'm cause — my blue -

(C Bass) B_b F Am7

bird — went a — way, — and — I'm locked in — this room —

Dm7 (E_b Bass) F

— with — my sor — - row. No es - cape, no

(C Bass) B_b (C Bass) B_b (addC) B_b Am7

way to get — a-way, — and my on — ly con - nec -

Dm7

Bb

Bb

tion with to - mor - row — is hop - in' that you might —

(A Bass) F Gm7 (C Bass) Am (C Bass) Bb D. S. al Coda

— de - cide — to not stay a - way. — 3. Oh I'm

Gm7 (C Bass) Bb F

can't — find my — blue - bird — a - ny - where, a -

Coda

F (Eb Bass) F Eb

ny - where. (women's voices) (oo) —

Musical score for a band, page 26, featuring six staves of music. The score includes parts for Bass, Drums, and various guitars. Chords are indicated by guitar chord boxes above the staves. The score consists of six systems of music, each starting with a bass clef and a key signature of one flat (F major). The first system starts with a B-flat bass chord, followed by an E-flat chord, an F chord, and a G minor 7 chord. The second system starts with an A minor 7 chord, followed by a D minor 7 chord, a B-flat bass chord, and a B-flat chord. The third system starts with a G minor 7 chord. The fourth system starts with a G minor 7 chord, followed by an A7sus chord and an A7 chord, with the vocal part singing "Ah". The fifth system starts with a D7sus chord, followed by a D7 chord, a G minor 7 chord, and a G minor 7 chord, with the vocal part singing "Oo". The sixth system continues with the G minor 7 chord.

(B♭ Bass) E♭ B♭ F Gm7

Am7 Dm7 (B♭ Bass) E♭ B♭

Gm7 Gm7 A7sus A7

D7sus D7 Gm7 Gm7

Bluebird - 5

Am⁷

Am⁷

Gm⁷

(C Bass) B_b

D. S. (w/ 1st ending)
al Codetta ♫ ♫

4. Oh, _____ I'm

B_b⁷

E_bmaj9

Blue - bird, why — did — you

Codetta ♫ ♫

B_b

E_bmaj9

B_b

go a - way? Blue-bird, why — did — you go —

The musical score consists of six staves. The top two staves are for voices, with lyrics: "a-way?", "Oh lit-tle Blue-bird, why-", and "did you go a-way? Won't you tell me?". The third staff is for piano. The fourth staff is for bass. The fifth staff features a guitar chord (F7) over a bass (B♭) line, with "(oo)" and "(Chorus voices)" written above it. The sixth staff continues the bass line. Chords shown include Dm, Ebmaj7, Bb, F7, and C Bass Bb6. A "Repeat and fade" instruction is at the end.

2nd Verse: I'm out in the rain.
The moon has gone behind the cloud again,
And I can't stand to live another day,
'Cause my bluebird went away.

3rd Verse: Oh, I'm out on a limb.
If I could only find sweet love again,
To live my life this way's too much to bear.
Can't find bluebird anywhere.

4th & 5th Verse - same as 1st and 2nd Verse.

DIXIE LULLABY

Words and Music by
LEON RUSSELL and
CHRIS STANTON

Moderate, not too fast, rock blues

The musical score consists of four staves. The top staff is for the piano (treble and bass clef), showing a simple harmonic progression. The second staff is for the guitar, indicated by a guitar tab with chords F7 and G7. The third staff is for the bass. The fourth staff is for the piano again, with specific hand indications (R.H. and L.H.) and dynamic markings like mf, f, and 3. The vocal part is integrated into the piano staff, with lyrics written below the notes. The lyrics include: "Gath - er 'round me, peo - ple, got a song - Now you've heard the sto - ry of my South -", "to sing ____", "ern home ____", "'bout the where the", "sweet hon -", "mag - no -", "ey suck -", "lia le".

time. That black - eyed Su - san made some
 vines. An - y time you think that you might

cat - fish stew, and pa - pa brought some home - made wine.
 come your - self you ought - ta keep this thought ³ in mind.

All the South - ern chil - dren like to
 All you eas - y rid - ers bet - ter

rock and roll. The T. V. ma - mas tell you why.
 watch your step when you're walk - ing down be - low the "line."















They got it on _____ the boat from _____
 That Louis - i - an - - a man is gon - na

Af - ri - ca, _____ It's a Dix - ie _____ Lul - - la - by.
 get you yet _____ with his Dix - ie _____ Lul - - la - by.

To Coda

Blind Wil-lie Thyme, he had a dime shoe-shine -

stand down on Beale Street. And Wil - lie would stop and

D7 G7 C

say hel - lo to all the shoes he'd meet.

F7 C

"Why are you so hap - py?" Said the clean white buck, "You've got no

F7 C

rea - son to be hap - py, Mis - ter Thyme." And

F7 C D_b D

Wil - lie just smiled and then he popped his rag and sang a

D.S. al Coda

The musical score consists of six staves of music. The top staff shows a vocal line with a guitar part underneath, both in G7 chord. The lyrics are "Dix - ie ____ lul - la - by. ____". The second staff continues with the same pattern. The third staff begins with a guitar part in C chord, followed by a vocal entry in D major. The lyrics are "He's got a Dix - ie ____ lul - la - by. ____". The fourth staff starts with a guitar part in C major, followed by a vocal entry in D major. The lyrics are "Oh, with ____ a Dix - ie ____ lul - la - by ____". The fifth staff continues with the same pattern. The sixth staff concludes with a dynamic ff and a guitar part in C major.

Dix - ie ____ lul - la - by. ____

C D^b D

He's got a Dix - ie ____ lul - la - by. ____

Coda

C D^b D

Oh, with ____ a Dix - ie ____ lul - la - by ____

C C⁷ Dm⁷ A^{b7} C G⁷ C

by. ____

mf *ff*

MANHATTAN ISLAND SERENADE

Moderately, with a steady beat

Em add F#

Words and Music by
LEON RUSSELL

Sheet music for "Manhattan Island Serenade" featuring vocal and guitar parts.

Vocal Part:

- Chorus:** Moderately, with a steady beat. Key signature: C major (two sharps). Time signature: Common time (indicated by 'C').
- Chords:** Em, Am, B7, Em, C7, G.
- Lyrics:**
 - "Sit - ting on a high - way in a bro - ken van,"
 - "think - ing of you — a - gain."
 - "Guess I'll have to hitch - hike { to the sta - tion, — }
down the high - way, — }

Guitar Part:

- Chords:** Em, Am, B7, Em, C7, G.
- Fretboard Diagrams:** Chord diagrams for Em, Am, B7, Em, C7, and G.
- Meter:** Indicated by 'mp' (mezzo-forte).

C7  and so glad _____ to be a - live. _____
 Bsus  B7 

(F# bass) D Em G7 (D bass) 
 G  No-where to run, there's not a gui - tar _____ to play, _____

mf  B A7 C7 
 C B and it's been rain - in' all day. -

G (D bass) B7 (D# bass) Em (D bass) G7 
 Since you went a - way,

C (D bass) G (F# bass)
 Man - hat-tan Is - land Ser - e - nadе. — to Coda ♫
 (Em) D. S. al Coda ♫
 Since you went — a - way, —
 Coda 8 8 8
 G (B bass) A7 C (D bass) G
 Man - hat-tan Is - land Ser - e - nadе.
 Manhattan Island Serenade - 4

The musical score consists of six staves. The top staff is for the voice, with lyrics: "Man - hat-tan Is - land Ser - e - nadе. — to Coda ♫". Above the staff are guitar chords: C, (D bass), C, G, (F# bass), B7. The second staff is for the piano. The third staff is for the bassoon, with lyrics: "D. S. al Coda ♫". The fourth staff is for the piano. The fifth staff is for the voice, with lyrics: "Since you went — a - way, —". Above the staff are guitar chords: Em, (D bass), G, C. The sixth staff is for the piano. The seventh staff is for the voice, with lyrics: "Man - hat-tan Is - land Ser - e - nadе.". Above the staff are guitar chords: G (B bass), A7, C (D bass), G. The eighth staff is for the piano. The ninth staff is for the bassoon, with lyrics: "Manhattan Island Serenade - 4". Above the staff are guitar chords: C, G, C.

OF THEE I SING

Fast

Words and Music by
LEON RUSSELL

Piano part (measures 1-2): Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*, *p*.

1. 2.

Piano part (measures 2-3): Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*.

play 3 times

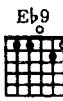
Piano part (measures 3-4): Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*.

3.



Hung up — in a Penn - syl - va - - nia min -
Don't bomb — the inn, I'm on — a hol -

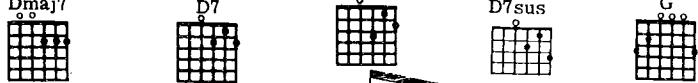
Piano part (measures 4-5): Treble clef, key signature of one sharp (F#), common time. Dynamics: *mp*.



ing town.—
i - day;

Got down — to Bos-
But O - - kla - ho -

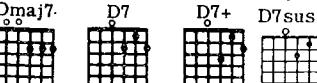
Piano part (measures 5-6): Treble clef, key signature of one sharp (F#), common time. Dynamics: *mf*.

Dmaj7 D7 D7+ D7sus G


ton in time for tea.
 ma's just a jet a - way,

G6 C7


Don't know ex - act - ly just what's go - ing down,
 And the blood is on the books in O - hi - o,

Eb9 Dmaj7 D7 D7+ D7sus


Bet - ter hang a - round un - til I see.
 so bad - ly stained; what can I say?

mfp

Chorus
 G C


She us - es beau - ty like a knife,

f

 G
 C
 G
 she cuts me e - ven more, —————— she chang-es
 Fsus
 F
 C
 G
 right be - fore —————— my eyes —————— in - to some-thing ug - ly and sore.

 Beau - ty like a knife, —————— she
 C
 G
 Fsus
 F
 cuts me e - ven more, —————— she chang - es right be - fore - my eyes ——————






 in - to some-thing strange and more.

f *mf*

1. **2.** 

keep repeating and fade out





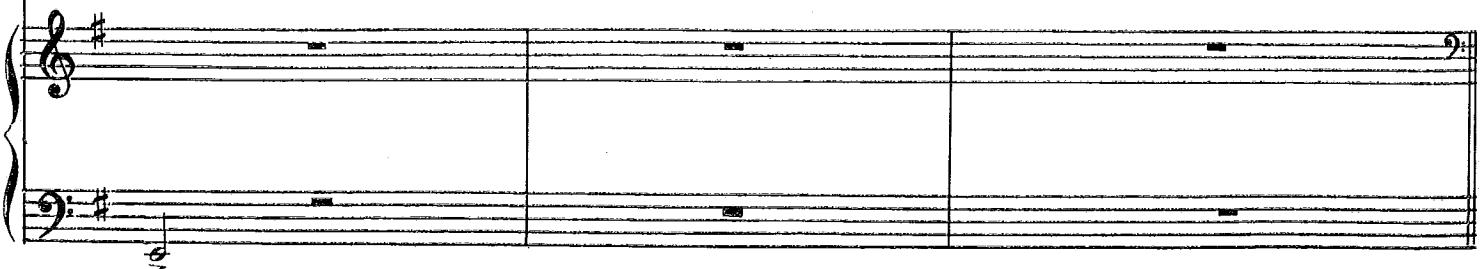
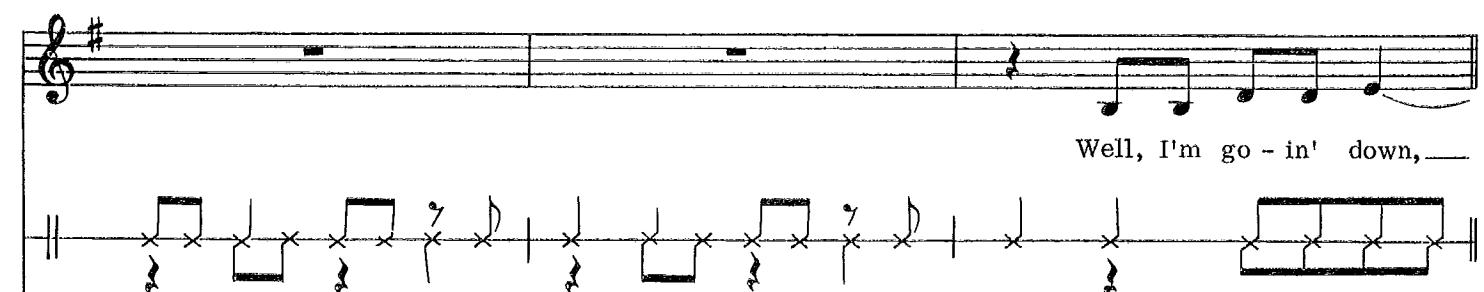
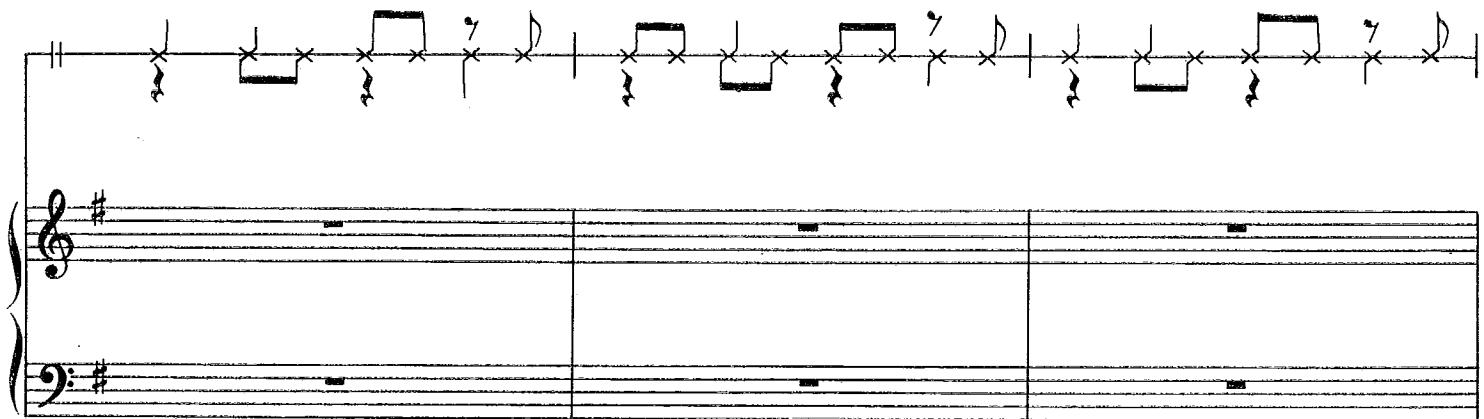
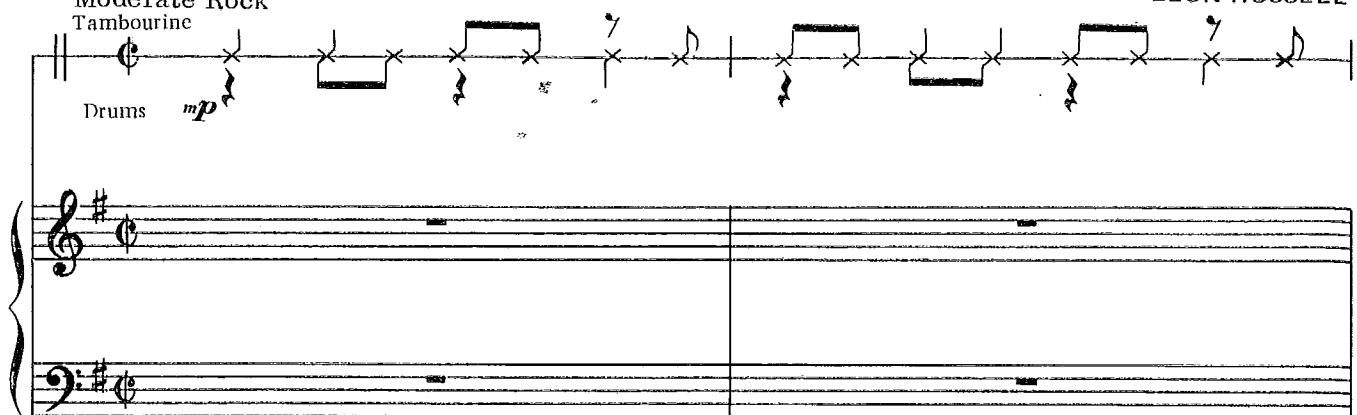

dim. poco a poco

OUT IN THE WOODS

Words and Music by
LEON RUSSELL

Moderate Rock
Tambourine

Drums *mP*







 Go - in' _____ down _____ a hard road, _____



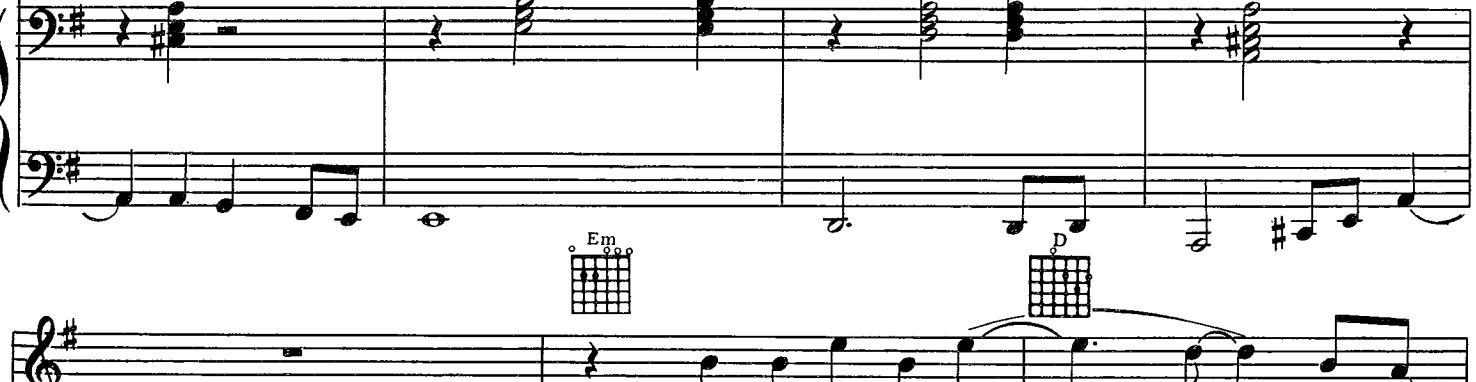




 don't know where _____ I've been, _____



 Just don't know, _____

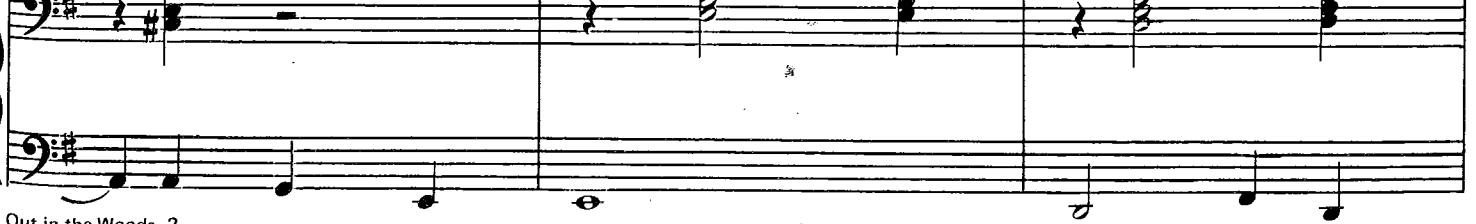





 I'm a - walk-in' 'round _____ in cir -



 But I think I've been a - walk - in',



 Out in the Woods - 2

cles, ————— Can't e-ven find ————— a friend. —————

f
 $\#8$
 B $B7\circ$ (+5) E_m p

My love ————— she is not

Woah, ————— my love, —————

mf
 A

Em
 wait - ing, ————— I've been — gone —————

Think I might-'ve been gone,

Hus - tlers stand a - round me, I'm -

Rhythmically

lost and all a - lone, Can't tell the bad -

Tacet

from the good. I'm out in the woods, I'm out in the woods,

Out in the Woods - 5









Said I'm lost
 And I'm lost in the woods.
mf R.H.

in the woods.

Big cit-y gam -





Gam - blers take my mon - ey

blers; Yes, it gets to be

Out in the Woods - 6



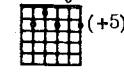
Yes, it's use - less to me

use - less,

And I think I'm lost -



When I'm lost _____ in - side this jun - gle, _____ Can't



see the for - est for _____ the trees, _____

Em p A

Woman come and get me,

Well, pretty little woman,

mp R. H.

Try me one more time,

Try me,

Your sweet un-der-

Yes, and your sweet,

stand - ing, — Can fix this bro-ken heart _____ of mine, —

 yeah! The vul - tures _____ fly a-round

Rhythmically

 — me, Come — and take me home, —




 Can't tell the bad _____ from the good, _____




 I'm out in the woods, _____

I'm out in the woods, _____




 Said I'm _____ lost _____ in the

And I'm _____ lost _____ in the




The musical score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of three sharps, and a common time signature. It includes lyrics like "woods.", "Oh," and "Repeat and fade". The bottom staff is for the guitar, indicated by a bass clef and a key signature of one sharp. It features three chord boxes labeled E, D, and A. The score is set against a background of horizontal lines representing a jungle scene.

woods. — Oh,

woods. —

Repeat and fade

E D A

Do - da koo — pan - ga - ma, do - da koo — ka - la,

Do - da koo — pan - ga - ma, do - da koo — ka - la,

ff *Repeat and fade*

E D A

Do - da koo — pan - ga - oo, ka - la sha - ti - ni.

Do - da koo — pan - ga - oo, ka - la sha - ti - ni.

* I asked a friend from Africa how to say "I'm lost in the jungle" in Zulu. He said Zulu folks don't get lost in the jungle and there really wasn't any way to say that. But as close as I can make it, the translation is "I'm a man gone crazy and I'm wandering around aimlessly in the bush." - L.R.

ROLLER DERBY

Moderately, Boogie style

Words and Music by
LEON RUSSELL

(8va) ----- loco

B_b

Hung up in Oak - land on a

Sat-ur - day night, Lord, I said I just did - n't feel right... (Good night)

F

B_b

(Good night)

8va -----

E_b7 B_b F
 la-dies all a-round, but the right one had-n't found me, such a bad night. I
 (8va)----- loco

B_b
 did-n't feel right till a friend came o - ver 'fore it got too late.

F B_b
 Asked me if I'd like to have a dou - ble date. Stars a - bove - I fell in
 (8va)----- (queen of the roller der-by.)

F B_b
 love with the queen of the roller der - by, with the queen of the

(queen of the roll-er der-by.)



roll-er der-by.

(8va)

Now Queen-ie's a la - dy, she's



qui-et and shy,- oh,- she makes me feel fine. Re - mem-ber the time that a
 (8va) loco (8va)

truck-er from Dal-las was cal - lous to Queen-ie with his rude side.

(8va) Now he can't de - ny— that he got much more than he bar - gained for,



Queen-ie's right cross brought him to the floor.—

Now he knows bet-ter than to

loco



(queen of the

roll-er der-by,)

mess with the queen of the roll-er der - by,

with the queen of the

(queen of the roll-er der-by.)

(Yeah,)

roll-er der-by.

Woah, and she's fast as a bul-le-t, she can

(yeah,)

(yeah,)

jam all night,—

Makes a full grown-thun-der-bird die—

with fright.—

But

(8va)

E♭7 (Yeah,) (Yeah,) when we get home — a - lone, — in love, — she mur-murs like a sweet mourn-in' dove..
 (8va) —

F B♭ — Oo, — but oh, — such a la - dy, she's qui - et and shy, — she
 (8va) —

F B♭ — makes me feel good in this heart of mine.— She's my love,— she's my la - dy, she's the
 (8va) — loco

Repeat and fade (queen of the roller der - by,) F B♭ — queen — of the roller der - by, my lit - tle queen— of the

Repeat and fade

PLEASE GIVE PEACE A CHANCE

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Very fast

Give

mp

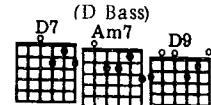
F C

peace a chance. Give

mp - mf

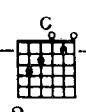
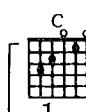
F C

peace a chance. Give



peace _____ a chance, _____ and the whole world will

(G Bass)



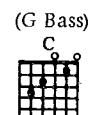
{1. rock and
2. be all

roll. —

Give

bet - ter. —

Very slow



all.

p

PRINCE OF PEACE

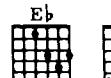
Moderately, not too fast, with an 8 beat feel

Words and Music by
LEON RUSSELL and
GREG DEMPSEY

A musical score for piano or organ. The top staff is in treble clef, 4/4 time, and B-flat key signature. It features a series of eighth-note chords and single notes. The bottom staff is in bass clef, also in B-flat key signature, providing harmonic support with sustained notes and eighth-note patterns.

A continuation of the musical score. The top staff consists of two measures of rests. The bottom staff shows a return to the bass line, featuring eighth-note chords and single notes.

Verse

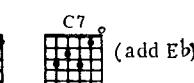


1. Try and judge me on - ly by my time and chang - es and
2. Love the blind and wound - ed as you would your - self, and the

A continuation of the musical score. The top staff consists of two measures of rests. The bottom staff shows a return to the bass line, featuring eighth-note chords and single notes.



not mis - tak - en words for I say man-y.
busi-ness-men in cells col - lect - ing pen-nies.



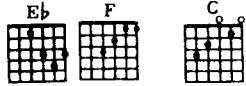
(add Eb)

Lis - ten close - ly to my song and watch my eyes.
Judge their wealth by coins that they give a - way There's
and



not much time to spare, there's hard-ly an-y.
not the ones they keep them-selves from spending..

Love-ly long-haired chil-dren liv - ing
Nev - er be im - pa - tient with the



in the streets,— Luck-y, not a - fraid to touch each oth-er.—
ones who love you, it might be your-self that you're burn-ing.—



(add E♭)

Not a - fraid to be them - selves or some - one else,—
Lis-ten on - ly to their song and watch their eyes,— for or you

choose their friends with love — not by col - or. }
might be the Prince Of Peace re - turn-ing. }

Chorus



Nev - er treat a broth-er like a pass-ing strang-er. Always try to keep the love light

The musical score consists of two staves. The top staff is for the guitar, showing chords and strumming patterns. The bottom staff is for the bass, showing note heads and rests. The lyrics are integrated into the music, appearing below the notes. The score includes several changes in key signature and time signature, indicated by the music itself.

B_b C G F₇ C₇

burn-ing.— Lis-ten on - ly to his song and watch his eyes,— for he

B_b F C₇ B_b F

might be the Prince of Peace re - turn-ing.— Yes, he might be the Prince of Peace re-

C₇ 1.

turn-ing.—

B_b F C₇

2.

Keep repeating and fade

dim. poco a poco

STAY AWAY FROM SAD SONGS

Words and Music by
LEON RUSSELL

Words and Music by
LEON RUSSELL

Slow

(E Bass) D

Well liv - in' down on the high-way with a new girl ev'-ry day, — I

E (E Bass) D

guess I've seen it all — be-fore ex-cept the one that I met to - day. She's

E (E Bass) D E

got me want-in' ba - bies and break-fast in the morn - in' with a

(E Bass) D E (E Bass) D E

To Codetta

warm and friend-ly feel - in'. I guess I'm gon-na have to stay a-way from

Chorus



sad— songs.—

I sing— old —— songs — and the

new, — but when I — sing — my love— songs I sing my song— for you. —

to Coda ♦

— I —

F#m7 B7 F#m7 B7 F#m7 B7 F#m7

A⁷

B⁷

C⁷

B⁷

D.C.
al Coda

3. It's

Φ Coda E⁷

A⁷

E⁷

B⁷

C⁷

B⁷

D.C. al
Codetta

(E Bass)
D

E

E⁷

Did-n't go no -where,-made me sing a sad _____ song,

Musical score for 'Stay Away From Sad Songs' featuring two staves (treble and bass) in G major (two sharps). The lyrics are integrated into the melody. Chords indicated include E7 and A7. The score concludes with a repeat sign and 'fade' instruction.

made me sing a sad song,
made me sing a sad, sad, sad
song.

E7

Repeat and fade

A7

2nd Verse: I guess I'll send a few lines to the ones along the way,
To the ones that drove me crazy, and the ones that got away,
To the ones that really loved me and the ones that didn't care,
The ones that took me for a ride that didn't go nowhere,
And made me sing the (chorus)

3rd Verse: It's strange how real love happens after all this time has passed,
The only thing that I really need is in your arms at last.
I don't need to be on the lookout for a new love every day,
This restless feeling's finally gone. This time I'm gonna have to
Stay away from (chorus)

STRANGER IN A STRANGE LAND

Words and Music by
LEON RUSSELL and
DON PRESTON

Slow rock

The musical score consists of four staves. The top two staves are for the voice, with the first being soprano and the second alto. The bottom two staves are for the piano. The vocal parts begin with a piano introduction consisting of eighth-note chords. The vocal entry starts with "How man - y days has it been since I was born?". The piano part features a steady eighth-note bass line. Chords shown above the piano staff include B♭, F, A♭, and E♭. The vocal line continues with "How man - y miles will it take to see the son, ____ and". The piano part then shifts to a more rhythmic pattern with sixteenth-note chords. Chords shown above the piano staff include B♭, F, E♭, B♭, and F. The vocal line concludes with "How man-y days un-til I die? Do you know an - y ways that how man-y years un-til it's done? Kiss my con - fu - sion a -". The piano part ends with a final chord.



I can make you laugh, — or do I on - ly know how to make you
way in the night. Lay by my side when the morn - ing



cry?
comes.

When the ba - by looks a - round him, it's
And the ba - by looks a - round him, and he



such a sight to see. He shares a sim - ple se - cret with the
shares his bed of hay with the bur - row in the pal - ace of the



wise man} He's a strang-er in a strange land. Just a
king.

A musical score page for 'Stranger in a Strange Land'. The page is numbered 70 at the top left. The music is arranged for voice and guitar. The vocal part is in soprano clef, and the guitar parts are indicated by chord boxes above the staff. The lyrics 'stran-ger in a strange _____ land.' are repeated three times, followed by 'He's a', 'Just a', and another 'stran-ger in a strange _____ land.'. The guitar parts show chords such as A♭, E♭, B♭, and B♭ with a sharp. The score includes a bass line on the bottom staff.

stran-ger in a strange _____ land. He's a
 stran-ger in a strange _____ land. Just a
 stran-ger in a strange _____ land.



Well, I don't ex - act - ly know what's going on in the



world to-day. Don't know what there is to say a-bout the way the peo-ple are treat-ing each oth-er.



Not like bro-thers. Lead-ers take us far — a - way from e - col - o - gy with my - thol - o -



gy and as-trol-o - gy— has got — some words to say— a - bout the way we live to - day.

B_b

A_b maj9

E_b

Why can't we learn to love each oth-er? It's time to turn a new face to the

B_b

A_b

E_b

whole world wide hu-man race. Stop the mon-ey chase, lay back, re-

B_b

A_b

E_{maj7}

lax, get back on the hu - man track, stop rac - ing t'ward ob - liv - i - on.

B_b

A_b

E_b

Oh, such a sad, sad state we're in,— and that's a thing. Do you rec - og - nize - the bells of



Bb

truth when you hear them ring? Won't you stop and lis - ten to the

A_b E_b B_b

chil-dren sing? Won't you sing it chil - dren? Won't you come on and sing it, chil-dren?
 (Strang-er in a strange land._____)

Play 4 times

A_b E_b B_b

Stran - ger in a strange land._____

A_b E_b B_b

Stran - ger in a strange land._____

rall.

TRYIN' TO STAY 'LIVE

Words and Music by

LEON RUSSELL AND MARC BENNO

Moderately fast

D
 G
 A
 8va -
 D
 G
 D
 A
 Well, I'm

 Try-in' To Stay 'Live,— and keep my side-burns too.—
 Try-in' To Stay 'Live,— you got - ta keep real cool.—



 Ask all the peo-ple— it's get-ting hard to do.—
 Ask all the broth-ers— it's get-ting hard to be fooled.— The

 You've got a choice and it's yours to make, To keep a bad job or take—
 mad blood and hap-py crack - ers stand-in' firm, Hope I leave town 'fore it

 — a break. And try to live in song and si - lence, with no i - deas— of vio-
 starts to burn. And try to live in song and si - lence, with no i - deas— of vio-

Tryin' To Stay 'Live - 2



- lence, You bet-ter try to stay a - live,
- lence, Yes, I'm gon-na try to stay a - live,

Bud-dy, how 'bout
I'm gon'



you.

Try-in' To Stay 'Live,

Try-in' To Stay 'Live,

Try-in' To Stay 'Live,



Try-in' To Stay 'Live,

Try-in' To Stay 'Live,



Try-in' To Stay 'Live,

Try-in' To Stay 'Live,

The musical score consists of four staves. The top staff is for the voice, with lyrics appearing below the notes. The second staff is for the guitar, showing chords D, D7, G, D, D7, and G. The third staff is for the piano, providing harmonic support. The bottom staff is also for the piano. The vocal part includes a melodic line and several sustained notes. The guitar part features a repeating pattern of chords. The piano parts provide harmonic context with various chords and bass lines. The score concludes with a repeat sign and a fade instruction.

Chords shown above the vocal line:
 D D7 G D D7 G

Chords shown above the guitar line:
 D7 A D

Chords shown above the piano line:
 G D A

Chords shown above the bottom piano line:
 D D7 G D D7 G

Lyrics:
 Try-in' To Stay 'Live,
 Try-in' To Stay 'Live.
 Try to live in song and si - lence
 with no i - deals of vio -
 - lence, Well, lit - tle try - in', try-in', try - in', Try - in' To Stay 'Live..
 Tryin' To Stay 'Live,
 Try-in' To Stay 'Live.

Repeat and fade

TIGHT ROPE

Moderately, with a steady beat

Words and Music by
LEON RUSSELL

Tacet

B7+

Tacet

I'm up on a

(Perc.)

Em7

Am7

tight - wire,— one side's ice and one — is fire,—

C

G

F# m7-5

it's a cir - cus game— with you and me.—

Tacet  Tacet 

I'm up on a tight - rope, — one side's

f

hate and one — is hope, — but the top hat on my —

head is all — you see. — And the

wire seems to be the on - ly place — for me, —

Em⁹ Bm

a com - e - dy — of er - rors and — I'm fall - ing. — Like a rub - ber-neck — gi - raffe, —

you look in - to my past, — well, —

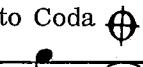
maybe you're just too blind to see. — I'm up in the —

(Perc.)

Em7 
 A⁶m7 
 spot - light, — oh, does it feel right, — {oh, the
 oh, the

C 
 C7 
 G 
 F#m7-5 
 al - ti - al - ti - tude seems to get to me. }
 al - ti - tude real-ly gets to me. }

Tacet 
 Tacet 
 I'm up on a tight - wire, — flanked by

V 
 V 
 to Coda 

life and the fu - n'ral pyre, — put - ting on a show_

G  D  D7 

 — for you — to see. —

Bm  Em7-5 

f

Gm  C9 

Like a 8va

R.H. 

Loco. —

G  D  Em  D 

rub - ber-necked_ gi-raffe, — you look in - to my past, — well,
loco

mf

C6 Tacet
 may - be you're just too blind to see. — I'm up in the

V (Perc.) B7+ Tacet
 V G F# m7-5

— for you to see. —

Coda (Bring out) f
 Em Am

Repeat and fade

C6 G F# m7-5 B7+

Tight Rope - 6

SUPERSTAR

Words and Music by
LEON RUSSELL and
BONNIE BRAMLETT

Medium Fast

Am

C
(G bass)

F

1. Long a - go, _____ and oh so far a-way ____
2. Lon-li-ness _____ is such a sad af-fair, ____

1. Long a go, _____
2. Lon-li-ness

and oh so far a-way
is such a sad af-fair,

is such a sad af-fair.

C
(E bass)

D7

F

-

E7

I fell in love with you _____ before the sec-ond show. _____
and I can hard-ly wait _____ to be with you a-gain. _____

Am

C
; G bass}

F

C
(F. bass)

D7

Your guitar _____ it sounds so sweet and clear, _____ but you're not real- ly here.
What to say _____ to make you come a - gain, _____ come back to me a - gain _____

Your guitar _____ it sounds so sweet and clear, _____ but you're not real-ly here.
What to say _____ to make you come a - gain, _____ come back to me a - gain _____

What to say _____ to make you come a - gain. _____ come back to me a - gain _____

F

E7

H

Em

Dm

it's just the ra - di - o.
and play your sad gui-tar.

Don't you remember you told me you loved me

C F Em Dm C F Em Dm

C Bb to Coda \oplus 1. F Am C
(G bass)

F C (E bass) D7 (N.C.) Em7

Am 2. C C7 D.S. \otimes al \oplus CODA
Coda F

I real-ly do. —

THIS MASQUERADE

Words and Music by
LEON RUSSELL

Moderately

The musical score consists of six staves of music. The top staff is for the piano, showing a bass line and chords. The second staff is for the vocal part, with lyrics and guitar chords indicated above the notes. The third staff is for the piano. The fourth staff is for the vocal part, with lyrics and guitar chords. The fifth staff is for the piano. The bottom staff is for the vocal part, with lyrics and guitar chords.

Piano Chords:

- Measure 1: Cm (indicated above the vocal staff)
- Measure 2: Cm (indicated above the vocal staff)
- Measure 3: Cm^{#7} (indicated above the vocal staff)
- Measure 4: Cm7 (indicated above the vocal staff)
- Measure 5: F9 (indicated above the vocal staff)
- Measure 6: Cm (indicated above the vocal staff)
- Measure 7: A♭7 (indicated above the vocal staff)
- Measure 8: G7 (indicated above the vocal staff)
- Measure 9: G7+ (indicated above the vocal staff)
- Measure 10: Cm (indicated above the vocal staff)

Vocal Lyrics:

Are we real - ly hap - py _____ with this _____ lone - ly game we play?
Thoughts of leav - ing dis - ap-pear ev - 'ry time I see your eyes.

Look - ing for words _____
No mat - ter how hard _____

to say, search - ing but not find -
I try to un - der - stand the reas -

Cm([#]7)  ing un - der - stand - ing an - y - way. _____

Cm7  son that we car - ry on this way. _____

F9 

A^b7  G7  to Coda 

We're lost in this mas - quer - ade. _____

B^bm9  E^b13  Abmaj7 

Both a - fraid to say we're just too far a - way

B^bm9  E^b13-9 

from be - ing close to - geth - er from the start. _____




 We tried to talk _____ it ov -




 er, but _____ the words _____ got in the way. _____ We're

(A Bass)





 lost in - side this lone - ly game we play.






 D.S.  al  Coda

Coda

